

THOMAS FREDERICK DUNHILL.

no. of words: 1481.



DUNHILL, THOMAS FREDERICK

List of Published Chamber Compositions

- Op. 3. Quintet in E flat for Violin, Violoncello, Clarinet, Horn & Pianoforte. Composed 1898. Published 1913. Rudall Carte & Co. Ltd.
- Op. 16. Quartet in B minor for Pianoforte, Violin, Viola and Violoncello.
Composed 1903. Published 1908. Novello & Co. Ltd.
- Op. 18. Variations on an Original Theme for Pianoforte and Violoncello. Composed 1904 or 1905. Published 1910 Goodwin & Tabb. (~~Curwen~~ now Curwen & Sons Ltd.)
- Op. 27. Sonata for Violin and Pianoforte No. 1, in D minor.
Composed 1908. ~~Published~~ Published 1911. Stainer and Bell Ltd.
- Op. 36. Phantasy-Trio in E flat major for Pianoforte, Violin & Viola. Composed 1911. Published 1912. Stainer & Bell Ltd.
- Op. 47. Phantasy String Quartet in F. (2 Violins, Viola, & Cello).
~~Composed~~ Composed 1916. Published 1923. J.B. Cramer & Co. Ltd.
- Op. 50. Sonata for Violin and Piano No. 2 in F major.
Composed 1916-1917. Published 1920. Augener Ltd.
- Op. 63. "Pleasantries". ~~Trio~~ for 2 Violins and Viola.
Composed 1923. Published 1925. J.B. Cramer & Co. Ltd.

"Chamber Music" A Treatise for Students.
Written 1912-1913. Published 1913.
Macmillan & Co. Ltd. and Stainer & Bell Ltd.



Thomas Frederick Dunhill. Born at Hampstead, Feb. 1st, 1877. Throughout his career, his services to Chamber Music have been manifold, and of ^{so much} ~~such~~ value that his position in relation to it may justly be called unique among British composers. Not only has he written a number of Chamber works distinguished by ^{their} ~~a~~ pure style, attractively fresh ideas, and admirable suitability for their purpose, but he has also brought to performance a great number of new works by other composers. The "Dunhill Chamber Concerts", initiated ~~by~~ ^{by him} ~~him~~ in 1907, were carried on for 12 years in London, and had as their principal object ~~the~~ ^{production or} ~~the~~ ^{second} performance of new works ~~of~~ ^{by} contemporary British composers. Furthermore Dunhill ~~has~~ ^{written} ~~wrote~~ a book on "Chamber Music" for students, published by Macmillan & Co., in 1913, which has become a standard work on the subject. ~~Even this does not~~ ^{end} ~~exhaust~~ the list of his activities. In his Ensemble classes and Composition lessons at the Royal College of Music, in his Lectures, in his Adjudication at Competitions, and in his own performances as an Ensemble player he has ^{consistently} ~~constantly~~ inculcated the best principles of ^{the art,} ~~Chamber Music~~. It is therefore appropriate that he should have been the first recipient of the Cobbett Chamber Music Medal, awarded to him in 1925.

Though a Chamber Music expert, Dunhill is not exclusively a Chamber Music man. His all-round abilities ~~have~~ ^{successfully} enabled him to write ~~well~~ in almost every form of composition. His

~~published~~
 Chamber works ~~as may be seen by their Opus numbers~~ have
 only come at intervals among compositions of other kinds, ~~and so they~~ ^{They}
 His ^{The} ~~published~~ ^{These} ~~Chamber works~~ ^{those published} represent a large proportion of
 his output ~~in this direction~~, ^{they they} ~~and~~ ⁹⁰⁰⁰ may be considered typical
 of the whole.

The Quintet in E flat, Op. 3. for Violin, Violoncello,
 Clarinet, Horn and Pianoforte was composed while ^{Dunhill} ~~he~~ was still
 a student at the Royal College of Music. It opens with a
 Theme and Variations; the second movement is a graceful, rather
 formal Allegretto, combining the functions of a lyrical
 movement with a Menuet and Trio; and the Finale cleverly unites
 the character ^{istics} of a Scherzo with ^{glimpses} ~~implications~~ ^a of the wigue
 type of Finale. The Quintet shows ^{some} ~~a certain~~ adolescence ~~of~~ in
 workmanship - e.g. an occasional loose knitting of the
 instrumental parts and an over-eagerness to demonstrate
 harmonic progressions that are already perfectly ^{comprehensible} ~~understandable~~.
 In the main, however, the music goes through with melodious
 good sense, simple but very effective devices, and an easy
 command of charming tone effects, ~~from the rather unco-ordinated~~ ~~diffinet~~
 combination of instruments.

The Quartet in B minor, Op. 16. for Pianoforte and
 strings won the Lesley Alexander Prize. ^{Here} The music is still
 tinged with a Brahmsian influence, ^{but} otherwise ~~it~~ shows its
 composer as fully mature. The ^{crafts} ~~workmanship~~ is clear and firm,
 the ^{material} ~~music~~ equally grateful to play or hear.

The opening Allegro, pensively emotional in character, has charming ^{themes, which} ~~thematic material~~ ^{and} ~~the melodic elements~~ ^{which} are continuously to the fore, ^{and} ~~and~~ unfold themselves naturally. The second movement - Adagio non troppo - touches deeper ~~spring~~ ~~of~~ emotion, engaging ~~an answering~~ sympathetic interest throughout. It is a real cantabile movement, ^{where} ~~where~~ the instruments ^{singing} ~~sing~~ forth in their sweetest tones. The Scherzo and Trio brim with good ^{melodies} ~~tunes~~. The Finale, (with its Introduction — ^{treated} ~~and broadly treatment of the ensuing~~ ^{ly} ~~Allegro~~), is the most closepacked, intellectual section of the work, and solves with mellow wisdom the philosophical doubts postulated in the First movement.

^{Genuine Concertante} ~~The~~ Variations on an Original Theme for Pianoforte and Violoncello, Op. 18, ^{are} ~~though~~ in genuine concertante style, ^{yet they are} ~~are~~ almost as useful for solo purposes as the later set of "Capricious Variations" for Cello and Orchestra (alternatively available in an arr: with piano) since both are written with scrupulous regard for the true nature of the cello and the right tone balance of the accompaniment.

The Fantasy Trio in E flat for violin, Viola, and Pianoforte is one in a series commissioned by Mr Cobbett, and has proved most useful and welcome. Designed as a short, continuous work, it nevertheless passes through phases that imply the larger scope of ^{cyclic form} ~~several grouped movements~~. Here, ^{other} ~~as in~~ ^{kindred examples in other works} ~~instances of the same thing in other works~~, Dunhill shows

the ~~the~~ British gift for effecting a happy compromise between differing administrative systems. Other ~~notable~~ ^{to be noted in} points ^{about} the Phantasy are: ^{its} the perfect adaptation of material to the medium employed, the delicate, almost dove-like tone colouring, and the great discretion exercised in scoring for the piano-forte.

Both ~~the~~ Phantasy String Quartet in F major, Op. 47, and the "Pleasantries", Op. 63, for 2 Violins and Viola are short works of moderate difficulty. The Phantasy is pleasant and unaffected, tinged with the idiom of Folk Song, and Modal in colour. The "Pleasantries" are neatly described by their name. If they neither add nor subtract from Dunhill's earlier work, they certainly constitute very useful additions to the limited repertoire for 2 Violins and Viola.

Of The two Sonatas for Violin and Pianoforte ^{it may be said that they} stand a little apart from the rest of Dunhill's Chamber music, ^{since} ~~in that the~~ ^{since he} seems to have found in ^{their} ~~this medium~~, reserved, yet passionate medium, the freest expression ^{for} ~~of~~ his most intimate ideas.

The First Sonata, in D minor, ^{starts in a manly, dramatic} ~~is definitely English~~ in style ^{and} ~~as well as in outlook.~~ ¹⁵ The first movement is ^{manly} ~~energetic, rather troubled in its outlook.~~ ^{and dramatic feeling.} The slow movement, a finely designed Romanza, is practically in Aria form, but with a central episode that ^{forms} ~~is~~ in effect, the Scherzo of the Sonata. The Finale, Allegro, vivace assai, is an extended

movement, in which the tunes lay about them roundly with a good swinging lilt. ~~So~~ Anyone acquainted with the music of Arne, or the Hornpipe tunes of the 18th century, it ^{will be} ~~is~~ interesting to see how their ~~typically English~~ spirit shines again in the work of this modern composer.

The Second Sonata in F, Op. 50, is the most mature of all Dunhill's Chamber works. ^{Here the} ~~The~~ opening Allegro swings along as easily as ever, but the links are tautened, the harmonic sheen is fuller. Beyond the direction Adagio lamentoso no clue is given to the poetic idea of the second movement in B flat minor - (Beethoven's "schwarze Tonart"), - ^{yet} ~~but~~ the ~~strong though controlled~~ weight of intensity in the utterance, the hint of funeral drums in ^{the} ~~an~~ accompanying figure, and the heroic qualities of the movement as a whole link it with the War. ^{A paean-like Finale} ~~The finale has somewhat the nature of a paean, and makes a brilliant close.~~

Dunhill's Chamber music is English through and through, ^{however,} ~~but~~ it has more affinity with the idiom of English national songs of the 17th and 18th centuries than with the Folk song idiom. ^{Every work shows his} ~~Its structure shows he possessed a marked instinct~~ towards orderly, ~~and~~ complete mental processes, ^{whole} ~~and~~ lucidity of ^{of} exposition distinguishes both his musical and literary ~~style~~ ^{styles}. His melodic invention, felicity in statement, and logic in design ^{are striking} ~~never desert him.~~ It may be urged as a weakness ^{academic} ~~from the grammatical~~ ~~structural~~ point of view, ^{with on} that the main substance of almost every movement is carried forward by predominantly melodic lines.

But from the performer's and listener's point of view, the ~~freshness and~~ flow of Dunhill's melodies ^{is} ~~are~~ a constant source of delight. In any case the capacity to write good extended tunes is rare.

For ~~the~~ harmonic texture Dunhill keeps generally to the Diatonic style, enriched by ^{some, normal and chromaticisms.} ~~normal~~ discords. This comparative simplicity, ~~however,~~ ^{however,} is united, to a gift for getting the fullest

value out of every progression, ~~Dunhill has also developed~~

^{which} a happy knack ^{for} of dovetailed rhythms and ~~unexpected~~ twists of melody, ~~that carry forward the interest of his works in a~~ ^{that get every ounce of interest or carry forward the} ~~interest of his tunes in an individual~~ ^{clever} way. He has also a fondness for setting the simple

and compound counterparts of a time value against each other for the 1st and second subjects of a work, and he usually develops his closest intellectual efforts in his Finales.

Above all, he is considerate ^{and equitable} towards his instruments, scores for their best natural tone qualities, and ~~always~~ writes for ~~the~~ actual sound, not for some unreal imagination. In string-players' parlance, his effects ^{all} "come off." His Chamber music is as companionable, healthy and English as the South Downs on a sunny day.
